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HILO HATTIE AND HER HILO HOP

★

DIARY OF A CAREER GIRL

A Magazine for the Dance Minded

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Volume 2 Number

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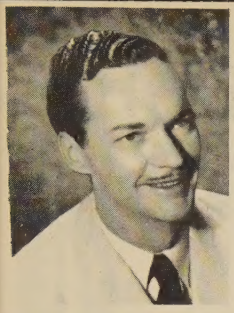

Dance Lines

by Gordon Keith

MISCELLANY....

Ross and Bill Beaudoin, age 14 and 15 respectively, flew to Milan, Italy last month to visit relatives. Afterwards they went on to Rome to see the Pope. It's Ross' ambition to become a Priest. The flight, the boys' first, was a present to them from their dance-teacher parents, Heston and Florence Beaudoin of Palo Alto, California....

Bill Cassidy, 'Flying Dance Teacher' (See May issue of Dancing Star for story) ought to put his daughters' photos on his plane's fuselage. He has six. Who's this guy Cantor...?

The other day we stopped in to see Al and Larry Margolin's new theatrical store over in Oakland, Calif., and got quite a kick out of an 8 X 10 frame that hangs over the office door. In the frame is a lone shoestring with the words:

'We started on a shoestring.'

We've written to the various Dance Teachers' Associations asking those in charge to forward news and photos of their Convention activities to the DANCING STAR. As we receive the material we'll publish it...

So...if you're wondering why your own organization hasn't been represented in the DS, it could be that no one sent us the news...So won't you do us a favor as well as your organization, and remind those in charge to send photos and news to us...

The story of Alicia Alonso which begins in next month's DANCING STAR is one of the most interesting and heart-rending we've ever had the pleasure of reading. Author Wallace B. Alig says in part:

"The story of Alonso's eyes is one of the most touching and courageous in the history of dance..." (She was blind for almost a year.)

Regardless of what type of dancing you're interested in, we know you'll get a real lift out of reading this true story of one of the country's top-ranking Ballerinas....

This month we've featured the Hula. Last month it was Ballroom. We try to cover all fields in the world of dance, and as we grow, we will be able to do so to a greater degree...

And while we're on the subject of 'growth' may we just slip in a friendly reminder that, if

(Concluded on page 18)

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Hilo Hattie and Her Hilo Hop

By Ralph J. Gleason

A HAWAIIAN grade school teacher named Clara Inter, off on a boat trip to a teacher's convention in Portland, heard a song on board ship, liked it, learned it and that's how the character of Hilo Hattie was born.

Hattie, one of the most natural entertainers on the stage today, was "a born clown" but had never been a professional. "I used to take off the old folks at parties and of course I enjoyed music. But I never had any dancing training. I had a religious mother and she didn't quite approve. But I sang and danced and clowned at social affairs for exchange teachers in the Islands for years."

But at the convention in Portland, in 1936, Hattie made "When Hilo Hattie Does the Hilo Hop" into a piece of material that might as well have been written for her. She dressed herself in a Mother Hubbard—"we had to perform in the sun and needed protection"—and she added a straw hat for her performance. She was sensational and the song has been her trademark ever since.

DURING the next four years, Hattie continued to teach and to entertain as a hobby. She became a fixture at any community affair in the Islands, performed aboard all the naval vessels that docked there and became so successful that in 1938, still an amateur, the Shriners brought her to Los Angeles for their convention.

Then in 1940, Harry Owens asked if she would join him for a two-week date at the Los Angeles Paramount. She did and didn't go back to the Islands for five years. Since then, Hattie has been working hotels and night clubs and television programs, mostly in the West. "I went to New York once, but it's too far away."

"I remember the first time I played a night club in Portland," she recalled the other night at the St. Francis Mural Room where she is again appearing. "The owner had never heard of me and was surprised that the club sold out two weeks in advance. I have a lot of friends in Portland. Well, when I came on to rehearse he still didn't understand, I wasn't in costume or anything. But when he saw me that night on the stage in a Mother Hubbard, a straw hat and no shoes, he wanted to take me out and buy

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THE HULA

By Binda Keoukuilani Brooks

May I Have This Hula?

The hula is thought of as one of the world's most graceful and expressive dances. In so far as the ancient Hawaiian was concerned, hula was a descriptive dance, a form of natural expression. It told a story about love, tragedy, an adventure, a particular deity, a place. Sometimes, it told a story about little people, known as the "Menehunes," little fairies, who accomplished great feats, particularly by night. The foliage and flowers, the moon and the stars, or whatever suited one's fancy to express his joy, sorrow, love and otherwise. Hula was ritualistic and religious, a religion in itself, until the missionaries arrived in the early part of the 19th century. From then on, the hula took on a different style and mannerism, due to the influence of the missionaries.

Today we see many hulas done in somewhat of a hula "kui" manner, that is, hula with modern versions, so popularly demonstrated today, specially in the mainland. So popularly demonstrated today; are the hulas with the feathered gourds or "Uli Uli." Also the split bamboo sticks or "Puili." The pebbles or rocks, held in the palm of the hand and clicked together, somewhat of a castanet fashion - the "ili ili." Some of the other implements used are the "Ka laau," solid wood, short sticks, highly polished and rounded to the center, tapering toward the ends, the "Ipu Pahu," large gourd drum and the "Niu Pahu" the smaller cocoanut drum. With the "Ole" chanted the hulas, "Olapa" and "Hoopaa." These are, but a few of many types of hula. To my knowledge there are listed, authoritatively, and performed more than twenty eight different hulas which will be discussed in these series of articles in future issues.

MAY I HAVE THIS HULA? Let us proceed, as simply as possible and attempt the first part of a hula lesson, trying to visualize the song in part, and the modern dance interpretation of a hula "kui" of the song and story to be told of "LOVELY "HULA HANDS", graceful as the birds in motion, gliding like the gulls o'er the ocean, Lovely Hula Hands - "Ko lima nani e" (These are my lovely hands).

The feet: To a simple count of one, two, three, move in a manner of a "two-step" with a placement of a foot forward front, slightly pointing for the count of three. "A step-together-step and place." Keep knees in a moderately bent position, move in both left and right direction, side to side straight back, head up. Your correct foot placement will guide from the waist down, a natural even-flowing hip movement. You will have attained the correct foot placement and a beginning hip movement for this particular hula "kui."

The hands: One arm, elbow bent and leveled to a breast position, the other arm extended straight, sideways, out, not too high or too low, but leveled best position. Palms down, outstretched fingers. From the wrist out, let the hands lilt, relaxed. The fingers, separated slightly, move circular fashion, as though you were holding and revolving a small ball in the palm of your hand, continuing to keep palms down until you are ready to interpret or tell your hula story. Changing position of arms cordinately with the foot movement, both sides then become simultaneously agile and relaxed.

The Interpretation: Now that you are moving the body, feet, arms, hands, fingers commence with palms turned upward now and begin your hula story. Raise arms and palms upward, turn the hands flat, moving them to the front, about face level, not hiding your face and let the fingers lilt and move as in a waving motion. You have described the "Lovely Hula Hands."

Now, with outstretched arms, lifting up and down, as a bird, fingers still moving in a waving motion, you describe the second part, "Graceful as the birds in motion." "Gliding like the Gulls o'er the ocean," you let the arms come down, the hands and fingers move over, down, and up, like little mounds, to represent the roll of an ocean wave. "Lovely Hula Hands—Ko lima nine e" (these are my lovely hands) lift again your arms to the front and show your hands, letting your fingers move liltingly as in a waving motion to show your "lovely hula hands."

This is the beginning, and as the song progresses it tells of the rain in the valley, the swirling winds of the Pali (the cliff), and so on until your song has ended. Bringing the two arms together, one hand slightly over the other, a nod of the head, looking down, palms turned down, you have made the movement of "pau" or finished motion, thus the ending motion for your hula story. . . .

-REPRINTED BY PERMISSION FROM MUSIC STUDIO NEWS-

NEWS in the WORLD of DANCE

Dancing Comedian

Ray Bolger has graduated from comedy dancer to that of dancing comedian since his hit in 'Where's Charley'?

It was the late W.C.Fields who predicted that Bolger would go on to become an outstanding comedian of the dance. At the time Bolger read about Field's prediction in the press he began thinking about his future. Before then he had specialized in a surly waiter type whose characteristic was comedy dancing.

'Fields, in my opinion, was one of the greatest comedy artists the world has ever seen,' Bolger said. 'If he considered me a comedian, that was good enough for me. I decided I would become one.

'Juggling had been the keynote of Fields' career. Dancing had to be the keynote of mine. Juggling and dancing are both essentially rhythmic pantomime. Add words to either, and you have a comedian. The point of a joke is like the break in a dance routine.'

It wasn't until his Broadway success in 'Where's Charley?' a song and dance version of 'Charley's Aunt' that Bolger was accepted as a comedian who dances, and not merely as a comic dancer.

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Ballroom Business Needs New Dance

Dance band impresario, Vaughn Monroe, says that the Ballroom dance business won't really pickup until a new dance 'craze' hits the country.

'Television has hit the dance band business hardest,' Monroe said. 'If we're going to get the youngsters back into the ballrooms, somebody will have to create a dance. In the past, such dances as the Charleston, Black Bottom and others always brought a spurt to band business.'

Although band business is better today than it has been, Monroe said, it still doesn't compare with pre-war business.

Straw Hat Ballet

The Slavenska-Franklin ballet unit now touring the Straw-hat Circuit has so far proved what topflight ballet artists can do when it comes to mixing artistry with business.

On the troupe's opening at Olney, Maryland, the house drew its largest audience of the season.

Alexandra Danilova with her two appearances on the bill stopped the show.

The outstanding dancing comes when Mia Slavenska and

(page 11)

Dancingly Yours,

Beatrice de Baltazar

HOLLYWOOD CRITIQUE

BALLET RUSSE de MONTE CARLO was the exciting news of the dance world here last month. On their second tour here within a year, they were a sell-out at the Greek Theatre.

Although the company is but a skeleton of the original, and in spite of the minimized repertoire the whole picture was one of dignity and good taste. Swan Lake, The Nutcracker and Scheherazade were presented each night for the first week, while Les Sylphides, Capriccio Espagnol and Gaite Parisienne constituted the program for the second week.

Leon Danielian stands out with the cast as the greatest master of his profession.

While attending outdoor ballet performances here, as well as those given at Stern Grove, San Francisco, it always occurred to me that a special choreography is needed as a blending that the message of the piece be carried to the audience as part of the surroundings of nature. The simple background of trees in Les Sylphides added much in this respect that was definitely lacking in Swan Lake.

The vigorous showmanship of Nina Novak received an enormous ovation. She was precious in her Grand Pas de Deaux from Don Quixote. Gertrude Tyven shows the Danilova influence strongly but does not know just how to handle it. Her technique continues to improve; she represents a picture of perfection in line and coordination. Yvonne Chateau is warm and exquisite in her roles and Oleg Tupine continues to be quite terrific. The new thrill in the group is Alan Howard. In spite of his short stocky build he flies through the air as if on a cloud--executing even the most difficult passages from the Blue Bird with ease. Robert Lindgren roused a healthy applause with his death scene as the Favorite Slave in Scheherazade.

EVA LORRAINE presented her students at the Wilshire Ebell Theatre in a recital called 'The First California Children's Ballet.' It contained more blazing statements with a greater range of paradox than anything I've seen here or in Europe.

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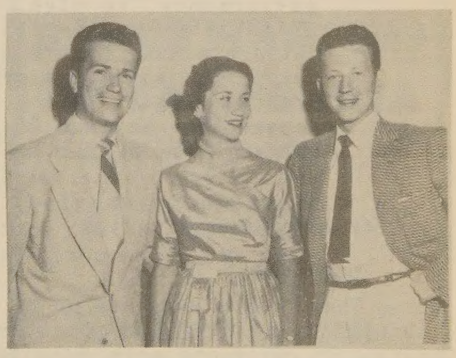

Left to right: Jack Cione and his sister, Marilee, with dance star, Donald O'Connor at the Annual Convention of the A.D.T.S.C.

Suggestions For Team-Twirling Groups

FRED W. MILLER

GROUP TWIRLING is gaining in popularity. Many contest chairmen now invite 'team' twirling entries--and it is being recognized as a popular form of crowd entertainment.

THE BEST IDEAS usually come from the twirlers themselves. Encourage them to originate and develope marching, twirling and stunt ideas.

GROUPS CAN BE FORMED from as few as 6 or 12 twirlers.

THE LOCAL DANCE TEACHER can help with ideas and production, and if she has twirling classes will probably be capable of working out complete performances. Music need not be limited to marches; other forms, such as the Waltz, Tango, Foxtrot and Rumba have many possibilities.

THE PRINCIPAL KEYNOTE IS STRICT DISCIPLINE at all times. A well disciplined group that performs uniformly will outshine a melange of spectacular stunts that are indifferently performed.

TEAMS SHOULD BE ARRANGED as to height and size in column, file or line of squads. Basic foot drills should be taught and worked upon. Fancy formations of the square, wheels, rings, stars and fronts are easily arranged.

ENCOURAGE STUDENTS TO CREATE their own routines and you will have originality and a fine presentation in a few weeks.

The present rules and regulations governing 'team' or ensemble twirling run somewhat as follows:

1. Precision--Maximum 25 points allotted.
   Covers precise manner of twirling, marching, ensemble performance, in step, synchronization, etc.
2. Uniformity--Maximum 25 points allotted.
   Uniform manner of presentation, style, dress, the ambidexterity, movements of bodies, and equalization of all action.
3. Repertoire--Maximum 25 points allotted.
   Embraces the difficulty of drill movement, the quantity and quality of the twirling movements, variety, etc.
4. Showmanship--Maximum 25 points allotted.
   Originality, color, costumes, presentations, and general effect of the ensemble as a show unit.

These rules were set up by the author with the best judges, champion twirlers, and teachers. With the growth of the team movement, no doubt more detailed and involved breakdowns will be developed.

Teams should learn to do their routines by COUNT. This developes complete uniformity. Tempos should be set at about 128-140 steps per minute. For twirling the 132-140 range is best. When working with bands, band tempos will rule.

Count the twirl or movement by determining the TIME in

(page 11)

LONDON LINES

by PETER CRAIG RAYMOND

Eight new-to-London works are arriving on board the new York City's planes from Paris. But, disappointing to Frederick Ashton admirers here, his PICNIC AT TINTAGEL which he produced for the City group in N.Y. is not being presented here. I shall, however, be at Edinburgh Festival to report upon it...

EXCLUSIVE: Tamara Toumanova is just finishing a film version of Strawinsky's FIREBIRD in Scandinavia. The opera and ballet are, for cinema purposes, entwined with a new plot. Shooting finishes soon, and DANCING STAR will have first photographs by the next issue...

Natalie Krassovska has decided to change her name-'so many can't pronounce it'-and has chosen Leslie. Also added an 'h' to make it Nathalie Leslie. She opens at London's Festival Hall next month with Anton Dolin's Festival Ballet. Also cast: Sonia Arova, Belinda Wright, John Gilpin and Oleg Brianski...

Surprise news is that this group brings not a single new ballet to its repertoire. At least for the first three weeks which is all the programme we have...

Spring season at Covent Garden closed with a quartet of Auroras, Fonteyn, Grey, Elvin, and young Rosemary Lindsay all danced the role in the full-length SLEEPING BEAUTY...

Opening this summer in Boscombe is a new modern dance duo led by 19-year-old Corine Duvernay. With blonde partner Louis she has worked for several months on a ballet-cum-adagio routine that was bought up very quickly at tryout. Corine recently danced in Paris and on Video and previously led the Ambasador Ballet on tour. She has now given up ballet to concentrate on Cabaret, variety work. She prefers the company...

The TIMES, England's revered daily, carries advertisement asking for $9,000 to start 'International Ballet Company'. Optimist in the company or primitive who has forgotten cost of living-and dancing?

Sad to report that try made a few months ago to form modern Negro dance group in London has fallen through. The usual cause: capitol. Negro dancers were aplenty and from what I saw, talented. But bookings and finance did not materialize. Perhaps the poor reception to Pearl Primus had something to do with

(concluded on page 16)

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NEWS BRIEFS

In a Chicago Ballroom Stan Kenton drew a crowd of some 2,000 dancers despite a pouring rain.

There is a trend toward teaming top male singers with female singers in some of the Eastern Ballrooms.

Gladys Hight, internationally known Chicago dance director has just returned from a tour of Madrid. The Christian Science Monitor gave her travel experiences a 3-page spread.

Mascotte & Charles, Australian exhibition dance team, are on their way to the U.S. to contact the agents regarding a U.S. tour. Miss Mascotte is the sister of Micky Powell, President of the Australian Society of Dance Teachers.

Former Sadler's Wells student, .19 year-old Maureen Swanson, left Scotland (July) for Paris to play the role of Denise (1st love of artist Toulouse Lautrec) in the motion picture 'Moulin Rouge'. Director John Huston selected Miss Swanson from among 50 who tried out for the part. Jose Ferrer plays the part of the artist.

Maureen Swanson was formerly principal ballerina in the roadshow version of 'Carousel.'

The Ballet Russe de Monte Carlo is scheduled for a nine-day run in August at the Carter Barron Memorial Amphitheatre in Washington, D.C.

Gene Kelly and his family are vacationing in Ireland be-he begins 'Invitation to the Waltz'.

Ballet Theatre will present new works by Agnes De Mille Edward Caton and William Dollar beginning September 25th at the Metropolitan Opera House in N.Y. City. 'Civil War Suite' by De Mille which is set in three scenes will be the most important new offering of Ballet Theatre.

COVER STORY:

Aggie Auld, well known exponent of the Hula was born and educated in the Hawaiian Islands. Her early dance training stems from the old-time masters.

Before coming to the States Aggie was featured at the Royal Hawaiian Hotel as one of the Island's foremost Hula dancers.

In this country she has toured via the Pantages and RKO circuits, danced at the Roxy in N.Y.City, and staged Hawaiian dances for the famous Rockettes.

She has both danced and staged dances for numerous motion pictures. ('Hawaii Calls' 'Rainbow Isle' 'Pagan Love Song'))

For four years running Aggie Auld choreographed all of the Native dances for the Sonja Henie ice shows.

A touch of human interest lies in the fact that the song 'Lovely Hula Hands' was written expressly for Aggie Auld....

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TEAM TWIRLING GROUPS
(from page 8)

paces it takes to complete the movement. The same applies to drill steps. Many twirls take ONE or TWO counts, others THREE --FOUR and so on. Get used to counting OUT LOUD during rehearsal. Everybody counts to set the tempo. Later, the leader can count solo--or a steady drum tap can be utilized. For performance the tempo set is maintained by silent count. An occasional 'whispered' count is given as done by famous Military regiments (who are advertised to do their stunts without command) in display formations. I have heard them.

Again I repeat: the essential element is absolute uniformity, and a very rigid discipline while in rehearsal or performance. Important is the uniform carriage of body, marching steps, height of foot, arching of toes, swing of arms (this is important) and general posture.

Make it snappy! Do it in a PRECISE manner. Keep the unit MOVING. EVERYBODY attentive and on the ALERT. Be SURE of what you are doing and do it in a manner that makes the crowd BELIEVE you are doing it as a PLEASURE--not as a chore....

STRAW HAT BALLET
(from page 6)

Frederic Franklin dance their 'Don Quixote' pas de deaux. Slavenska, aside from her role as premiere danseuse, also serves as choreographer and costume designer.

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Veteran theatrical supply men, Al Margolin, (right, behind counter) and his brother Larry (left, behind counter) as they appeared at the gala opening of their new A&L Theatrical Fabric & Shoe Co. at 1823 Franklin St. in Oakland, Calif., Friday, July 25th. Dance teachers, students and professionals alike dropped in to wish the boys success in their new venture. -Bill Cogan Photo-

"DIARY of a: CAREER GIRL"

Peachie Kane

This is the 7th installment of an actual day by day diary written by dancer, Peachie Kane, who is at present furthering her theatrical career by studying at the Pasadena Community Playhouse. (Copyright 1952 by Danstar Press.)

The first move was for me to kiss the man playing opposite me--in this case, 'Eben.' Then he was to push me away, overcome with mixed emotions of desire and hatred. Well, he did. He pushed me away, and stood waiting for me to deliver my lines. And that's just what he did--stood and waited. I had gone completely blank! I knew every one was waiting for me to say something, but I just couldn't think of my opening line. It was definitely not because I had not studied, because I had gone over my lines a hundred times. I had merely allowed my mind to wander, and had forgotten where I was. Thank heavens it was only dress rehearsal!

I worried about it all day thinking perhaps it was a bad sign, that I wouldn't be a dependable actress, and a million other things...Finally Don, the director talked to me and told me he was glad it happened, that it would keep me on my toes more than ever. He also said that it was not uncommon to blank out. I wasn't the only one who had committed such a 'grave sin' he said. I thought I could detect a sort of amusement in his voice.

Wed. Nov. 7th

Well, the day has come and gone and everyone has managed to survive the terrors of their first Mainstage performance.

The kids really gave their all. Everybody tried so hard! And the way they helped one another was swell. Our scene went like clockwork...not a line missed. We felt the emotion more than ever before.

How does one describe the sensation experienced after finishing a job and knowing your work has been appreciated...knowing that you have reached your audience with expression and feeling so that they are right along with you?

Don met us all for lunch and gave us his criticisms on each individual. And he didn't pull his punches, believe me. Although he had adverse criticisms, we knew that he was pleased.

Next week we get our new director and probably will begin our Greek show...

Got a letter from my mother today. I sure miss her. Some of the kid's mothers were here for the show...wish mine had been...but it won't be long.

Thurs. Nov. 8th

Today we watched the other groups perform. I heard some people remark about the great amount of promising talent there is in 1st year.

This afternoon we had our mid-term test in Manners & Customs. There were 15 questions. We were asked to draw Greek costumes, Chlamys, Chiton, etc. We also had our music exam...

Fri. Nov. 9th

We watched 2nd year students perform today. They did some Shakespeare and the play 'London Assurance'.

We met Don for the last

time today as our director and he said he had enjoyed working with us. It's hard to change groups because you become fond of a certain director and understand him perfectly...then you are switched to an entirely different personality. But I guess that's all part of the training. Adjusting oneself to the personalities of the people with whom one is working is a quality that every actor must attain...

Sat. Nov. 10th

This A.M. I went over to school and danced all morning. I always feel better after I've danced a lot. It's hard to explain, but I know that whenever I neglect my dancing I have a guilty conscience...

This afternoon we listened to ballgames on the radio. As I listened I could picture my friends there cheering for Stanford. It made me rather homesick...but still, I'd rather be here.

Saturday night is always a wonderful night in the dorm. There is a release of tension and a general 'uproar'. Buzzers buz and the girls are getting dressed for dates, and some for rehearsals. I rehearsed some scenes with Don Rollins. He thinks he might get a call from one of the major studios to do a reading and he asked if I would do the scenes with him.

Sun. Nov. 11th.

A group of us went to 12 O' Clock mass and afterwards we all went to Sheetz and had 'Brunch'. Don and I worked some more on the scenes. One scene from 'Dark Victory' another from 'The Moon is Blue'.

Mon. Nov. 12th

Today we were assigned our new directors. I've been taken out of Group 1 and put in Group 2. The reason being that 1 is doing the Greek play 'Oedipus' which needs only one woman, while Group 2 is doing 'Trojan Women' in which there are only 3 male parts.

Miss Hassel will be my director again when she returns, but for the present Mr. Rence, the dean, is taking her place. Mr. Rence is definitely a perfectionist. You might even call him a slave-driver. But his system, hard work, is the one that pays off in the long run...

Tues. Nov. 13th

These Greek plays are really hard. We've been taking a little at a time and trying to read it logically and with emotion, but at this point most of us are pretty confused.

This afternoon we had our exams in History and Literature.

Tonight I began working here as an usherette. I think it will be lots of fun working at Mainstage. People who attend these plays are always so interesting; and then, too, I never tire of watching actors in action.... (Continued next month)

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(Reprinted from DANCE NEWS, London, England)

"Florida's Singing Caller" to tour seventeen States

SENSATIONAL efforts are being made by the civic authorities of St. Petersburg, Florida, to make their city the home of square dancing in America.

Known as "The Sunshine City," St. Petersburg is sending dynamic personality and ace "Caller" Don Armstrong on a widespread mission of goodwill. He will tour seventeen States and cover many thousands of miles, just to say a simple "Hello" to square dance fraternities wherever they can be found.

The object of the tour is to correct what is considered to be an erroneous impression amongst American dancers that there are very little square dance activities in Florida.

Right Type

Don Armstrong, known everywhere as "Florida's Singing Caller," is President of the Florida Square Dance Callers' and Teachers' Association and has been selected as the right type of personality to bring home to square dance enthusiasts the fact that St. Petersburg is destined to be the outstanding square dance centre in the United States.

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DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

TEXAS ASSOCIATION TEACHERS of DANCING held its 4th Annual Normal School at the Galvez Hotel, in Galveston, Texas on June 23rd through June 27th. The Faculty was composed of: Gertrude Edwards Jory, Ballet; Louis Da Pron, Tap; Ruth Barnes, Children's Ballet; Bill Cassidy Acrobatic, and Abel Grover, Ballroom Dances.

DANCE EDUCATORS of AMERICA, Inc. will hold their next material sessions Oct. 12th and Nov. 23rd. The Annual Normal School and Convention held at the Henry Hudson and the Statler Hotels July 5th through July 20th, proved to be the finest in the history of the association.

AMERICAN SOCIETY of TEACHERS of DANCING will hold its 74th Annual Conference at the Hotel Astor in N.Y. City August 10th through the 15th. The feature will consist of: Anatole Vilzak, Supported Adagio; Eva Varady, Novelty Tap; Dorothy Paffendorf Cassidy, Children's Novelty Tap; Alwin Nikolais, Modern Dance, and Raymond Nelson, the pioneer in Ballet Television. An exellent faculty will present, Ballet, Character, Spanish, Hawaiian and other dance forms along with Educational lectures.

Studio Events

Patricia Nowak of the Weikerth School of Dancing was presented with a gold trophy for completing three consecutive years of dance lessons with perfect attendance.

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LONDON LINES
(from page 9)

it. Surprise was that even the confident Katherine Dunham closed up in advance of her estimated run at the Cambridge Theatre...

The Cambridge, by the way, is now classified as London's ballet centre. Under the lesseeship of promoter Peter Daubeny this small, lovely auditorium has filled itself with a growing dance audience in the past year. Currently the Yugoslav State Company of dancers is in residence and proving popular. They are colorful, authentic and different. But even London is receiving too much dance at the moment. A short rest would help audience recuperation. But I can't see it coming...

It will be good to meet the City Ballet's Hugh Laing again. Hugh is, of course, a product of the Marie Rambert school and was originally in the London Ballet with Antony Tudor.

Another Rambert protegee- Agnes De Mille- is receiving wide publicity here for her book DANCE TO THE PIPER. It is, I think, second only to THEATRE STREET as a dance history. Monthly mass circulation MODERN WOMAN is serializing the book now...

SIDELIGHT

Natalie Krassovska should hear her press agent. When my secretary phoned today for photographs she said....'of Nathalie Leslie.' Replied genial genius of London's press publicists, Fred Gratton, '...any on Krassovska.' Ah, well, it takes a long time!

-30-

Nathalie Leslie, formerly Natalie Krassovska; London, England.

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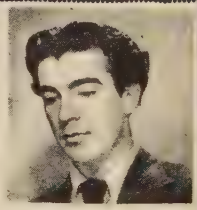

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DANCINGLY YOURS
(from page 7)

Miss Lorraine lists herself as the protegee of the late Mme. Ouspenskaya and dedicates her ballet Mukunda to Paramhansa Yogananda, founder of scientific training for youths and adults. The ballet itself is thin as to story content, more of a reason to present solos.

There were some sixty participants ranging in age from three to twelve and displaying lavish costumes with fabric credits to Maharam, Dazian and Empire. The stage is large and my heart went out to the tiny tots of three and four who, somber faced, danced their toe roles. Although there was not a smile in the lot, the scant audience was thrilled. Practically everything was toe, ballet, folk and ethnic, and many babies surprised their loving parents by their execution on toe.

HOLLYWOOD NOTES

Cyd Charisse is deep in the study of Spanish while in Mexico for her role in Sombrero. Hermes Pan is excited about the choreography he worked out for her in this role, which is a forthcoming MGM attraction.

Veloz and Yolanda will be the next stars at the Greek Theatre along with a company of others. The booking is for July 25th and 26th.

DANCE LINES
(from page 3)

your subscription is due for renewal, (We're using 'positive' thinking in assuming that you've enjoyed the DANCING STAR enough to want to renew your subscription) won't you please send in your $1.50 (12 issues) or $2.50 (24 issues). It will save us many hours, much postage, stationery, etc.

We'll sincerely appreciate this extra effort on the part of our readers...and to each of you a great big thank you....

The Associated Dancing Masters of Southern California held its 30th Annual Convention at the Hollywood Roosevelt Hotel to the largest membership yet. They are a group of serious minded progressive teachers. Their president just leaving office is the well-known Tom Sheehy. The incoming president is Margaret E. Ketchum. Other new Officers are: V.P. Audrey Share, 2nd V.P. Margarita Otero, Sec-Treas. Virginia Saar, Sergeants at Arms: Eric Leidberg and Herbert Glass. Board of Directors: Thomas Sheehy Chloe Call, Eugenia Hoffer, Trinidad Goni, Mattie Inzerello, Charley Baker, Mildred Stover, Ernest Ryan, Agnes Ward and Grace Rocklin. Dorothy Lee Tifal was on the spot to see that everyone was happy.

The 1st California Children's Ballet, left to right: Patricia Cruz, Deanna Davis, Beverly Adams and Joyce Rubel. Photo by Al Stainback

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Guillermo del Oro, Director of Academy of Ballet in San Francisco, discusses the merits of the DANCING STAR magazine with Barbara Henson at the St. Francis Hotel where Mr. del Oro was on the faculty of the DMC convention. ..Beaudoin Photo..

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Keep Hulas Authentic

as told to
BARBARA HENSON

'...Keep your dances authentic,' is the advice of no less an authority on the Hula than Hilo Hattie. 'Generally speaking, from my own observations, the dance teachers here in the States have been doing a wonderful job of interpreting our native dances.'

Hilo Hattie who has been with Harry Owens for the past ten years, began her dancing as a baby.

About the gracefulness of her people, she has this to say: 'In the Islands we are surrounded by many graceful things...The birds, the swaying Palms, the rolling waves of the blue Pacific, and the pleasant trade winds. It is only natural that our people should reflect such grace in their dancing, and even in their walking...You see,' Hattie continued, 'to be truly graceful one needs time. Over here, your people always, rush, rush, rush.'

Although her dances are basically comic, Hattie adheres to the true Hawaiian technique.

'So many indifferent performances in the night clubs might lead one to believe that in order to catch the public's interest it is necessary to accentuate the Hootchy Kootchy. This is not true. Audiences, even those in night clubs, can be educated...I have proven this many times throughout the country. Usually, before I do a dance I explain in a few words what the dance is about...in this way I get the audience with me.

'Hula has advanced a long way in popularity these past years. A great part of this is due to the thousands of tourists who have visited the Islands in recent times. It has given them a better understanding of our native dances.'

HILO HATTIE

How has Television effected Hawaiian dancing? To Hilo Hattie there is no doubt as to the benefits all dancing has received from TV.

'Television has helped exploit Hawaiian dancing just as it has helped all dancing and dancers. This medium reaches many more people than most of us realize,' Hattie explained. TV is an exacting medium which is one more reason why dancers should stick to the authentic...'

Hilo Hattie has expressed a sincere desire to help, whenever possible, any teacher, or dancer who has any questions pertaining to Hawaiian dancing or Hawaiian music. Simply enclose a self-addressed and STAMPED envelope with your inquiry and mail it to:
HILO HATTIE, 3236 Primera Ave., Hollywood 28, California.

HILO HATTIE
(from page 4)

me some clothes. It took him about four nights to admit he liked the show. Now, he wants me back whenever I can make it."

WHAT Hattie does in her show is a bit difficult to describe. She doesn't really do much of anything. She comes out on the floor in her Mother Hubbard, large enough for two ordinary people, her battered hat riding precariously on a mop of dark hair that gets out of control from time to time, and with no makeup and her feet bare. ("Years ago I was told never to use makeup and I don't.") Her songs, such as Hilo Hop and the classic The Cock-eyed Mayor, are merely vehicles for her to clown about the stage, acting out the words graphically, in a sputter of informality. She's more like a friend entertaining in your living room than a featured night club performer. (page 22)

NEW DANCE BAND

The new Sauter-Finegan dance band is destined to spark up the Ballroom business, so say the experts. Ed Sauter and Bill Finegan have reputations as two of the best arrangers in the business.

Finegan is best known for his numerous Glenn Miller arrangements. He was also with Tommy Dorsey for ten years.

Sauter has played and arranged for such famous bands as Artie Shaw, Tommy Dorsey and Benny Goodman.

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HILO HATTIE
(from page 21)

When you talk to her, she is exactly the same as on the stage. She sits at a table acting out her story in the same informal honest and homey manner and still seems a little amazed that she is such a success.

"The thing was," she says, "that when I made the transition from teaching to entertaining, I went to the dean of the teachers' college for advice. By then I had established the name and the character and in every public school all over the islands, there were little Hilo Hatties imitating me. The dean told me 'In your field, you are the only one. I can replace you as a teacher, but there's just one Hilo Hattie.' Even when I went to Los Angeles with Harry, I didn't think it would last."

But it has lasted and it obviously will. You can tell that Hattie is a stage natural just by the manner in which she takes charge. She has been with Owens a little over ten years now, and for the past two years has appeared on his winter TV program in Los Angeles. She has an album of her own songs on Decca, is featured on a Columbia album with Owens and has single records on Bell, an island label. She wants to go out as a single act and tour the country "to see everything," and there's no reason she can't.

When Hilo Hattie does the Hilo Hop or sings the Cock-eyed Mayor it's impossible not to enjoy yourself.

BOOK NOTE....

A most interesting and informative book on dance and travel is AFRICAN TEMPO, by Gladys Hight, one of Chicago's better known dance teachers.

For many years Miss Hight's hobby has been travel, and her latest book, AFRICAN TEMPO is the result of her African trek.

Written in a warm, earthy style, the book takes its reader through darkest Africa. Many of its passages fairly breath reality in poignant, colorful scenes. Nor is it merely a travel book, for Miss Hight describes quite graphically the many native dances she was privileged to witness-dances in some instances that no white person had ever before observed.

For dancer and armchair traveler alike, the book makes delightful reading.
Exposition Press $3.00 132 p.p.

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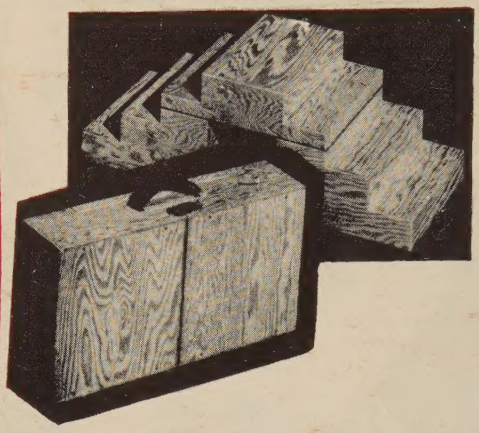

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